MEMBERS EXCHANGE

Publication of the American Medallic Sculpture Association
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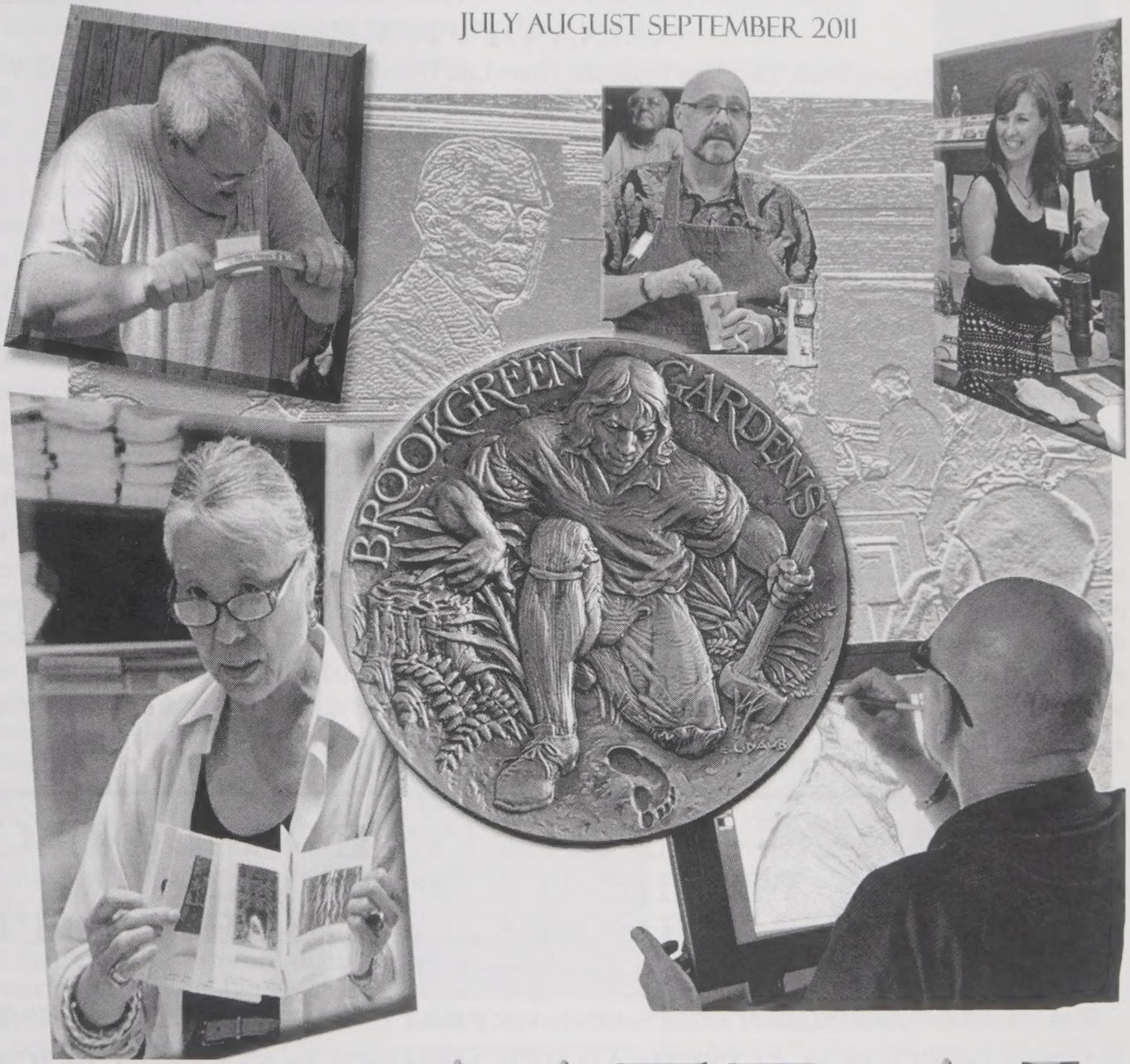
JULY AUGUST SEPTEMBER 2011



THE ART OF THE MEDAL

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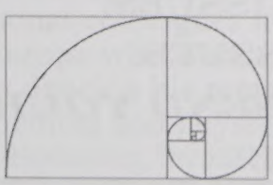

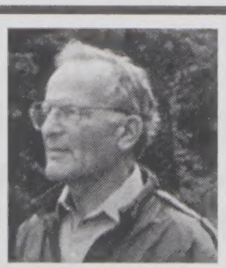

Farewell

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The AMSA newsletter, "Members Exchange," is published quarterly and mailed to members whose membership fees are current. The editorial style for "Members Exchange" follows the guidelines of the *Associated Press Style Manual* for consistency and clarity. All submissions will be edited for style and content; however, it is not possible to verify every submitted statement as fact. Authors are responsible for verifying content; stating the source, whether necessary for that printed story or not, helps establish authority in research. When needed, editorial support offered to all contributors with the entire story process: research, writing, editing, rewrites and more. High-resolution black and white photographs of medallic sculpture shot against a neutral background are appreciated. Include all necessary details: who, what, where, when, why, how much. Dimensions of medals essential. *Photos of artists at work are needed!* E-mail Andrew Perala, aperala@aol.com, for specific suggestions on how best to showcase your work.

AMSA'S ADVERTISING POLICY
WE ARE ACCEPTING ADS
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Brookgreen a big success

President's Letter

Dear Friends and Members,

I would like to offer a hearty thanks to Robin Salmon and the folks at Brookgreen Gardens for not just hosting but all their special help to make our symposium A resounding success. Also I'd like to thank all of our speakers and presenters, and Gwen Pier and Patty Delahanty at the NSS for their advice and for getting the word out for our event.

And finally, thank you to all of you who traveled from near and far to join us for this wonderful weekend. We were delighted to see AMSA past presidents Bev Mazze and Jim Licaretz. Also great to see Mashiko, AMSA's educational phenomena and Gallery maven.

A special thanks to Tony Ullman from the Medalcraft Mint for traveling to Brookgreen to set up a special table of medal s at various stages of production.

We had two heavy hitters from the numismatic community, Don Scarinci and Joe Levine. And it was a pleasure to see our friends from the Canadian Mint, Susan Taylor (chief engraver) and Doug Taylor, recently past president of MASC, and Canadian mint sculptor Stan Bitter.

Our impromptu AMSA meeting bore some unexpected fruit.

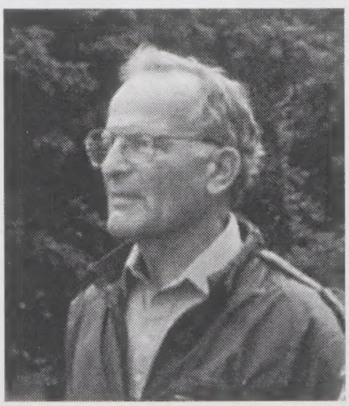
Robin Salmon suggested the possibility of Brookgreen hosting our 30th anniversary show at Brookgreen in the spring of 2013.

It was suggested by Mark Mellon that the show then travel to Chesterwood for the second leg of the show. We currently are working on developing this project and hope to have more to tell you soon.

I'm pleased to say that during the symposium we have enlisted several few new members. It was a unique delight to be with new and old friends in such an idyllic setting of sculpture,medals and lush gardens … I'm already looking forward to 2013.

- Eugene Daub

In memoriam: Ralph R. Sonnenschein



Ralph R. Sonnenschein

Dr. Ralph R. Sonnenschein, a longtime member of the American Medallic Sculpture Association passed away on August 5, 2011, just a week before his 88th birthday.

Ralph, who was Professor Emeritus of Physiology at the Medical School of the University of California, Los Angeles (UCLA) and had done cardiology research and taught there for more than fifty years, was born and received his training as a physician in Chicago before moving permanently to California in 1951.

Usually accompanied by his wife, Pat (who passed away earlier this year) during travels over the course of a long academic career, Ralph, a man of unfailing politeness, generosity and good cheer, formed many warm friendships both in the U.S. and abroad. He maintained them through mutual visits and extensive correspondence.

Among these were numismatists and professional colleagues in both Eastern and Western Europe who were very helpful in helping Ralph to develop his remarkable collection of medals on medical and physiological subjects.

Focusing initially on portrait medals of physiologists (scientists who study the functions of bodily systems) he later broadened his collecting scope to include those of clinical doctors (those who treat patients), and other commemorative medically related medals, plaques and badges.

In 2006 his holdings, by that point numbering more than 2,000 items, were donated to the Louise M. Darling Biomedical Library at UCLA as the Ralph R. and Patricia N. Sonnenschein Collection together with an endowment for its maintenance.

In addition to his AMSA membership, Ralph was a Fellow of the American Numismatic Society, and a member of the American Numismatic Association and of the Federation Internationale de la Medaille (FIDEM) at whose biennial congresses Ralph and his wife were regular attendees.

Ralph Sonnenschein was a gentleman, a focused and fair-minded collector, a generous colleague and a good friend to many in AMSA and throughout the numismatic world. His presence among us will be missed, but his memory abides as a blessing. ϕ

Symposium Sculpts Insight, Techniques

In July, 2011, 34 members of AMSA and other aficionados of medallic art gathered at South Carolina's Brookgreen Gardens to enjoy two days of talks, demonstrations, tours, celebration, and camaraderie.

Not only was the subject of medallic art – past and present – on everyone's lips, but medallic art was on display in the sculpture garden of the Joseph Veach Noble Gallery.

The exhibit, *The Art Medal: Past and Present*, showcased 176 cast and struck medals and galvanos, was on view there from May 7 through July 24.

During the symposium, AMSA members Eugene Daub, Donald Scarinci, Jim Licaretz, Mark Benvenuto, Heidi Wastweet, Mashiko, Tony Ullman gave 10 presentations.

Topics varied from "Current Trends in the Art of the Medal" to "Direct Graphite Carving," "Cold Cast Patinas" and "Letter Forms and Carving in Reverse."

Brookgreen's TITLE, Robin Salmon, in addition to organizing the event, gave special tours of Brookgreen's sculpture collection. On the final evening, participants enjoyed a reception with Brookgreen

Brookgreen 2011

members in celebration of two indoor exhibits in the Rainey Sculpture Pavilion: *The Art Medal: Past and Present* and *Four Masters: Selected Works by Rainey Master Sculptors, 2010-2011*. The *Art Medal* exhibit, on view appropriately in the Joseph Veach Noble Gallery, featured historic medals and galvanos from the Brookgreen collection alongside additional historic examples borrowed from the Mellon-Bloch Collection and contemporary medallic art borrowed from AMSA members.

Works by many of the symposium participants were shown including those of Heidi Wastweet, Eugene Daub, Douglas White, Friedrike Merck, Linda Preble McVay, Jacqueline Lorieo, and Jim Licaretz.

Additional AMSA members present and past having works in the show were Ann Shaper Pollack, Tanya Karpiak, Jeanne Stevens-Sollman, Karen Worth, Sarah Peters, Anne-Lise Deering, Geri Jimenez Gould,

Continued

BROOKGREEN GROWING KNOWLEDGE VENUE

Images courtesy Brookgreen Gardens

Opposite page: 1988 Brookgreen Medal, "The Sculptor and the Garden," by Alex Shagin; Center: 1991 Brookgreen Medal, "The Hermit Crab," by Don Everhart; Top, left and above, right: The 1994 Brookgeen Medal, "The Settlers" by Eugene Daub. Top, right and above, left: The 1988 Brookgreen Medal, "Adam and Eve in the Garden," by Marika Somogyi.

Continued

George Cuhaj, Bud Wertheim, Marika Somogyi, Del Newbigging, Geert Maas, Daniel Altshuler, Michael Keropian, and Alex Shagin.

The *Four Masters* exhibit in the Carl Paul Jennewein Gallery included sculpture by Brookgreen's sculptors in residence from 2010 and 2011: Marc Mellon, Simon Kogan, Greg Wyatt, and Eugene Daub. Marc Mellon and Greg Wyatt; their works were shown in addition to the works of AMSA president Eugene Daub.

Although it was the first trip to the sculpture gardens for many of the participants, the hope is that it will not be the last. During the symposium, the idea was discussed about the possibility of a future AMSA juried exhibit to be held at Brookgreen Gardens. ϕ

Graphite and stovetops

Low-temp alloys allow easy adjustments, fast learning curve when casting medals

BY MARK BENVENUTO

BROOKGREEN 2011

I was flattered to be invited to present a demonstration seminar at the Brookgreen Sculpture Garden Symposium AMSA sponsored this past July.

At first, I thought perhaps Eugene Daub and Jim Licaretz had sent the invitation by mistake, as I am not a formally trained artist! But Eugene assured me he wanted to see all the different techniques folks were using, and that this one appeared to be rather rare.

I was pleased to see so much interest at the symposium. At the end of the talk, some of the members asked if I would put down something of a step-by-step list, explaining how to make a medal using tin or lead as the metal, and using a piece of graphite for the mold. So, here goes:

1) You need a piece of graphite that is an inch or two wider than you wish for the circumference of your medal, and perhaps a few inches thick. The graphite will act both as your mold and as a heat sink for the hot metal you pour, so having more than a bare minimum is preferred. You can look on-line to purchase graphite from glass blower supply stores, from scientific supply houses, or from Graphite Products Corporation in Madison Heights, Michigan, 248-548-7800. When I last called, a brick of graphite that was about 3"x 3"x 6" would cost $50.

2) Use some tool to create the outline of your medal. A hole saw can be purchased from a hardware store, but does have a drill bit in the center. That drill bit can be removed with a grinding wheel, leaving just the saw blade that will cut out the outermost circle. Mounting this in a drill press makes the cut quite easy. Wear old clothes when you do this, as you will generate black, graphite powder.

3) After cutting the outline, use any tool you wish to remove the graphite, without going deep enough into the graphite that it would affect the area where you want your raised design elements. A router bit mounted in the drill press does this well. Since this really generates a lot of powder, make sure you have old clothes on. I have used tools as simple as a screwdriver however, when I want the field to look rough. A screwdriver takes out graphite in chunks, which is a bit cleaner than generating lots of powder.

4) Apply the design elements, with any tool you'd like. I brought wood carving tools down to the Brookgreen Symposium to show around, because they cut graphite with ease. But you can use any tool that will carve plaster. You can do fine work with a needle if you wish. Remember, if you are carving letters, you are working in the negative.

5) When you think you have the design you want, put a small dam of modeling clay around the edge.

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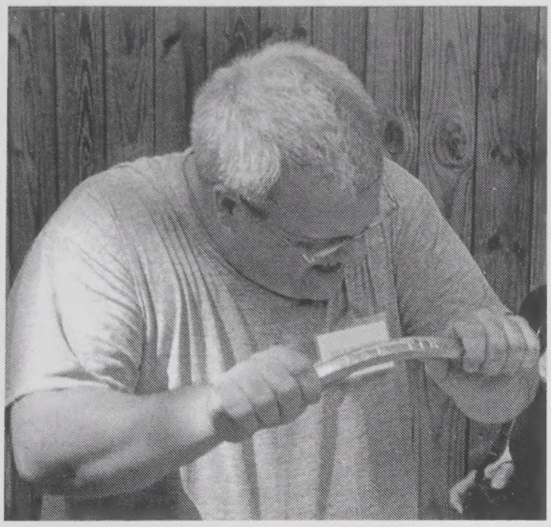
Don't like the result? Recast on the spot



Images courtesy Brookgreen Gardens

At the 2011 Brookgreen Sculpture Garden Symposium, guest instructor and AMSA members Mark Benvenuto demonstrates the "singing" sound an ingot of low-temp metal emits when stressed. At left, enthusiasm for the science of the art of creating medals makes the work fun. At right, Benvenuto demonstrates the casting of low-temp metal alloys with a hotplate and graphite molds.

Continued

The clay need not be tall, but it should prevent molten metal from splashing over the edge of the mold.

6) Melt tin either on a stove, using a pan that will be used for nothing else, or melt it on an outside barbecue, if you have that available. (The melting point of tin is 231.9 C or 449 F). If you wish, adding a small amount of lead (melts at 327.5 C or 622 F) to the tin, perhaps five percent or 10 percent by weight, will make the alloy easier to pour. Mixtures of tin and lead have been used for decades, often as solders, because the alloys always have a lower melting point than either metal alone.

If you have large chunks of tin, you might try using tongs to manipulate them in the pan. The molten metal requires safety precautions, such as wearing leather gloves and eye protection.

If you do work with lead, do so in a well ventilated area. Both metals can be purchased from scientific supply houses, such as Flinn Scientific, but they are usually cheaper when purchased at scrap yards. Of course, scrap yards look like a mess even at the best of times, so be prepared if is your first visit.

7) When the metal is molten, pour it from the pan into the mold. You want to pour fast enough that the mold fills in one smooth motion, but not so fast that you splash metal out of the mold. If you pour too slowly, the metal can begin to solidify in the pan, and not fill the mold.

8) Wait for perhaps a minute (more, if your medal is large), and watch the surface of the poured metal as you wait. You can generally see it solidify.

9) After the medal is solid, use a gloved hand and flip the mold, tapping it gently on some surface. I tend to use a folded towel on a table. This cushion allows the medal to drop out, but does not damage the mold.

10) If you do not like what you see – if, for example, design elements need to be strengthened – put your medal back into the pan, re-melt it, and try again. This applies if you have splashed metal on other surfaces as well. Let it cool, then scrape or pull it up, fold it, and place it back in the pan. You can continue to repeat this until your mold gives you the medal you want.

I have created several medals where I have had to strengthen design elements several times until I was satisfied with the resulting medal.

11) Sometimes, after popping it out of the mold, the medal needs to be put in cold water if it feels hot.

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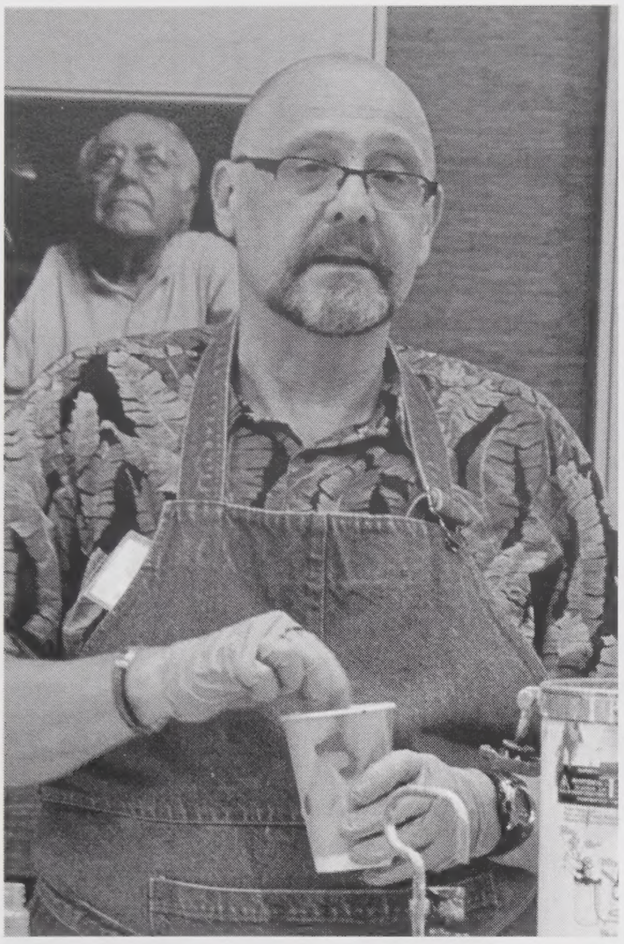


New tools: Digital sculpting, casting with metal powder and resin

By Jim Licaretz

At the NSS/AMSA Medallic Sculpture Symposium I was responsible for several presentations including digital modeling and "bonded bronze" casting with metal powder and resin.

The digital demonstration focused on two 3-D modeling programs: Sensable's Freeform Modeling Plus and ZBrush 4.0.

While both of these programs have many different applications, including illustration, animation and manufacturing, I was using them strictly for the sculptural aspects they both contain.

In lieu of a lengthy description of their capabilities I would advise interested members to view demonstrations and tutorials on YouTube. Both of these incredibly useful programs have a great number of visual information available. Search the Internet using 'Sensable FreeForm' and ZBrush to get good results.

(Ed. note: go to: http://www.sensable.com/products-freeform-systems.htm for numerous examples and videos. For Pixologic's online classroom, go to: http://www.pixologic.com/zbrush/)

In addition to the digital demonstrations, I also did a little workshop on "Bonded Bronze" casting.

Brookgreen 2011

This method of reproducing sculpture utilizes atomized metal powders and various epoxy, polyester or urethane resins.

The casts generated using this technique can result in a very handsome and convincing bronze-, copper-, brass- or aluminum-looking piece.

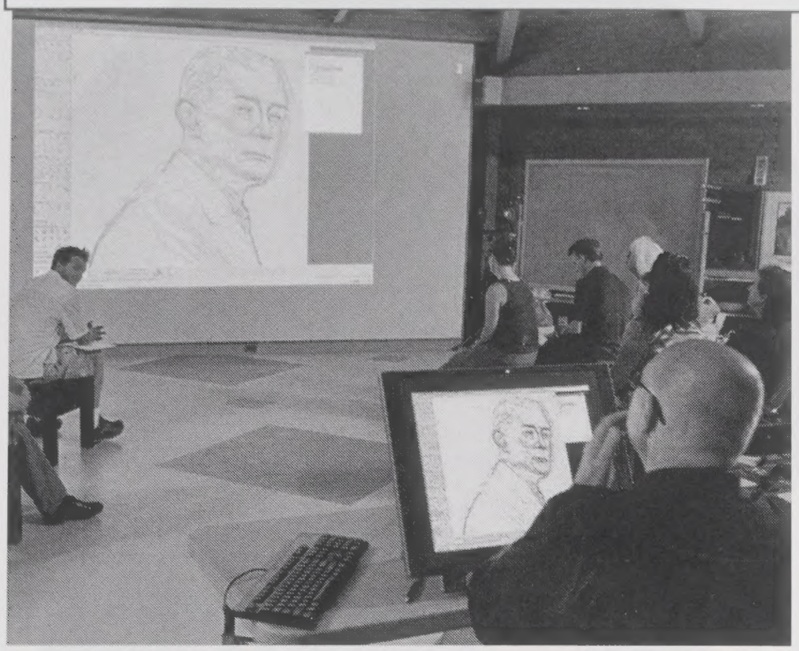
Patinas can be achieved using a heat gun and traditional chemicals. While obviously not metal, the advantage of this material is a cast which doesn't require extensive chasing and is literally a fraction of the cost of traditional foundry expenses.

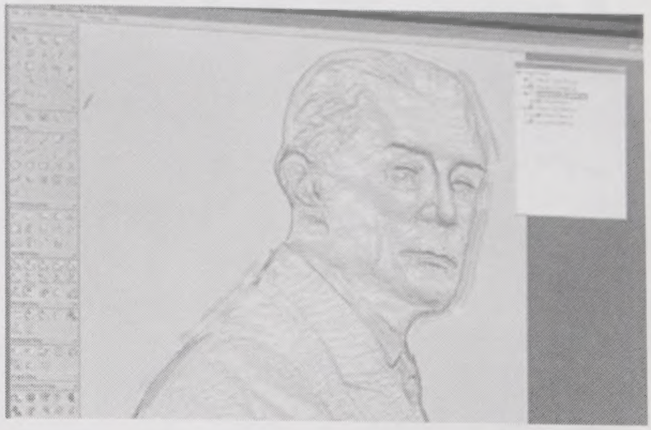
There was also an exhibition of a urethane resin that, after casting, shrinks to about 50 percent or less of its original size and volume. The material, known as Hydro-Shrink can be found online from several sources.

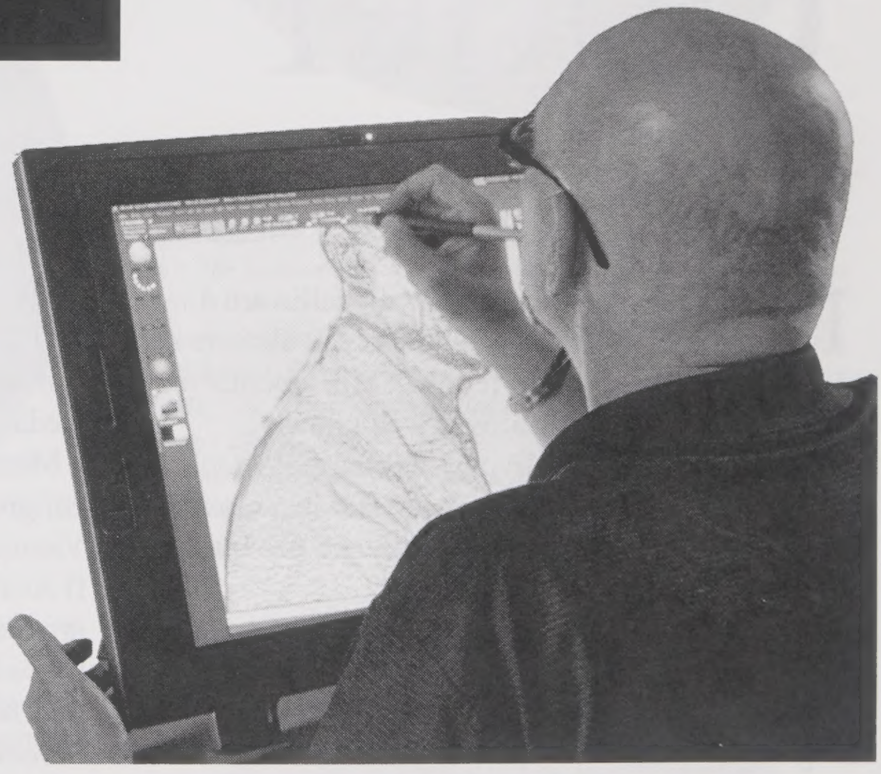
If any members are interested in more details about any of these events, feel free to contact me.

idoll@earthlink.net
Jim Licaretz

POWERFUL SOFTWARE SUPPORTS EARLY STEPS







Images courtesy Brookgreen Gardens

Above, and right: Brookgreen 2011 Symposium presenter Jim Licaretz discusses the use of two software programs he uses for 3-D modelling.

Above right, cutout from projected screen of Jim's software suggests a partial range of palette options as well as the limits of digital enhancement when resolution is not high enough to sustain virtual coaxing, no matter how diligent.

At right, Jim uses a digital stylus or pen to select options for his virtual drawing.

Opposite page, top: Jim Licaretz at another seminar he presented at Brookgreen on making casts with a vastly simplified variation on sintered metal casting with atomized metal powders mixed with either epoxy, polyested or urethane resins - no extreme pressure/high heat forging required!

Easy medal-casting process artists can do at home

Continued from Page 7

Test the heat by holding your hand close to the medal – but NOT by touching it directly! You can take the medal out and touch it with your hands After you have cooled the hot medal in cold water.

12) Perhaps the best part of this technique is the finishing – there is none. Your tin or tin-lead medal should come out with a remarkably high shine on it.

The simplicity and low cost are attractive aspects of this graphite process. I have never had to do any post-production polishing of my medals. You now have a uniface medal on, or in, your hands. And the mold can be used over and over again.

I have not advanced beyond the point of making uniface medals to more advanced two-sided medals, but I suspect it shouldn't be too difficult to figure out how to clamp two molds together to create a two-sided piece. I may pursue this additional step in the future, and would be happy to hear from any other AMSA members who have done so.

If anyone would like to discuss this process further, my e-mail is: *benvenma@udmercy.edu.* ϕ

Legacy Down Under

BY ANDREW PERALA

He might be the most prolific medallic artist you've never heard of - unless you also create, collect or study medals. To fellow AMSA members, Australia's Michael Meszaros is well known.

Meszaros has earned a living working full-time in medallic art and sculpture - no easy feat in a country that matches the land area of the U.S. yet has but one tenth its population.

For Australia's 1988 Bicentennial celebration, Meszaros won the commission to create the Schools Memento Medal. More than 3 million were struck and given to every school student in the nation. The Society of Medalists chose his medal "Staircase" as its medal for 1992. His work has been exhibited at every FIDEM Congress since 1959.

His output has been non-stop. Over the course of his professional career, Meszaros has sculpted and produced at least one medal per month. Sometimes it's more, sometimes less. But that's how one creates more than 500 medals over a span of almost 40 years.

This past August, at the American Numismatic Association's *World's Fair of Money* in Chicago, Meszaros won the 2011 *Numismatic Art Award for Excellence in Medallic Sculpture*.

An ANA committee with AMSA board member Mel Wacks as chairman selected Meszaros.

"Medals are among the most concise forms of art we have," Meszaros wrote in his application for the award. "The process of clearing out all irrelevance and the expressive skeleton is even more important in medals than in almost any other art discipline."

Meszaros had an early start. His father, a 1939 emigre from Hungary, was a trained architect whose Vienna degree was not recognized in pre-World War II Australia. His father also had been trained as a professional medallic artist, studying with Ede Telcs in Budapest. So he turned to producing medals in his new homeland.

Young Michael helped in his father's studio from an early age. "I spent a lot of time in his studio, which was in house and absorbed a great deal without formal training," Meszaros said.

After completing Australia's equivalent of high school, Meszaros studied architecture at the University of Brisbane, "on the assumption I would not be able to earn a living as a medallist and a sculptor."

A bet with his father at age 13 started young Meszaros on his career. The bet? "Whether I could do his portrait (medal)." The medal proved the son a protege, and within a year, Meszaros had his first portrait-medal commission.

But even with a lifetime of prodigious output in medals, "there is never enough work in any one

Continued

Michael Meszaros carves a career in bronze, Tombac and silver in faraway Australia.

Images courtesy Michael Meszaros

Opposite page: The William Hoggan Thomas Memorial Award medal, honoring a man with a love of sculpture, given as a sculpture prize. The sculptor's hands carve a likeness out of stone, but the entire medal is cast in bronze. 150 millimeters. bronze. 1983.

Above, the front of the Melbourne Shrine of Remembrance medal; struck bronze. 63 mm. 2008.

At left, the Mouse Munched Medal - A mouse eating the medal away. bronze, 125 mm, 1999.

Below, the W.O. McCarthy medal for the University of Tasmania; struck bronze, 60 mm, 2011. "Modelling 69 figures, all different, at 12 mm tall on the original was quite a job," Meszaros said.

Continued

category of work to make a full living." Meszaros also works in large-scale sculptures. His public works include installations throughout Australia.

Driving all his art are several basic principles. "Every work of art must have something worthwhile to say," he said. "It must say it in a way that is understandable by others so that the meaning is communicated."

More is required than a clear message, though. "The object or image thus created must be made at the highest possible technical standard possible.

"Each work is a concentrated personal analysis and expression of the subject. I have always tried to make my medals with those basic concepts in mind and this awareness has influenced my entire career." ϕ

For more on Michael Meszaros, go to www.sculptorsvictoria.asn.au and click on "sculptor search."

WIDER AUDIENCE NEEDED

BY MASHIKO

"If not now ..." by Mashiko

Creating a central exhibition location with accessible reference information has been the foundation of my efforts in promoting medallic art. Through Medialia Gallery's three adjacent spaces and simultaneous exhibitions, I have been able to introduce and explore the nuanced potential of the medium with artists, general audiences, as well as with fine art collectors.

Medialia was started as a virtual gallery, promoting work with portfolio and catalogue/brochures, starting in 1993. This idea formed after I organized a few AMSA exhibits at a gallery in SOHO between 1991 and 1993, and was disappointed to find no public response outside of the AMSA community itself.

By 1997, medal collectors strongly suggested a gallery space. My printing studio turned into our first exhibition space, Space I, with cases for continual display, as well as curated exhibits of medallic art, small-scale sculpture, and book-art exhibitions.

In 2003, we constructed and opened Space II, my former sculpture studio, where we began monthly exhibits of large-scale sculpture, drawings and prints by international artists.

The exhibitions in Spaces II and I often coincide or are related in theme, medium, geographical origin of the art, etc. In the Fall Season of 2007, we opened a third space under the official title "The New Approach Contemporary Medallic Art Collection and Research Center," called Space III.

New Approach is our nonprofit organization, established in 2001, through which we have effectively engaged young artists, as well as traditional numismatic collectors, with contemporary medals.

New Approach has three major activities: one is an annual traveling student medal exhibition, *New Ideas in Medallic Sculpture*. Starting 1998, I created this project for students at The University of the Arts, Philadelphia, where I was teaching stone carving.

At the same university, my proposal for a Medallic Sculpture Course was approved and was first offered in Spring 2005.

The medals in the special exhibitions in Space III have been loaned from collectors, and have been a tremendous resource for introducing not only students but also artists and gallery visitors to early 20th-century traditions in medals.

Most of these exhibitions have been curated by numismatic and medal collectors who support New Approach. Space III has a variety of both print and medal reference materials. An original plaster by Japanese medalist Keiichi Uryu, and medal reproductions in multiple sizes offer a glimpse of the struck medal creation process.

VIEWPOINT:

An exhibit of most of John Cook's lifelong creations in medallic art, along with Susan Rotolo's book art, are also on display.

I am fascinated with this art format of medallic sculpture, which can easily slip from a specific point to a cosmic atmosphere - and whose mixture of two and three dimensions, with the possibility of either a limited or open edition, requires only a small space for displaying.

A piece can be colorful in expression, yet almost monochrome with a patina treatment that tricks the eye into seeing depth. It can have narrative story telling quality, while at the same time sending a clear message. The collector can admire a content of delicate technique in their hand, which is an advantage for the creator in helping to understand the work in-depth.

This is the unique quality of medallic sculpture. Introducing medallic art alongside mainstream mediums, and showing the origin of contemporary medal expression through the traditional medals is my direction and passion in promoting medallic art.

Medallic sculpture should be a more known medium to the public. ϕ

Medals & News

ANA selects Franki

The American Numismatic Association's new four-medal series celebrating the ANA's *World's Fair of Money* annual summer conventions features the medallic art of Jami Frankie.

The 2011 medal, the first in the series, depicts the Battle of Dearborn from the War of 1812. Franki's first medal in the series depicts two opposing combatants in the historic battle, which was fought in the future location of Chicago.

Fort Dearborn, founded on the banks of the Chicago river in 1803, is one of four devices depicted on the official flag of Chicago. Franki was selected by the ANA to design four medals for the 2011, 2013, 2014 and 2015 summer World's Fair of Money conventions in Chicago.

Franki is an AMSA member and professor of art at the University of North Carolina-Charlotte. He is a former master designer in the U.S. Mint's Artistic Infusion Program, and designed the reverse of the 2005 Jefferson five-cent coin and the obverse portrait of Jefferson on the 2006 five-cent coin. ϕ

Jamie Franki's design for the 2011 American Numismatic Association medal celebrating the annual summer World's Fair of Money conventions in Chicago is the first of four he is designing for the ANA.

FRENCH MEDALLIC ART 1870-1940 EXPLORES KEY PERIOD

A new book by author Nicolas Maier on medallic artists in France during an extraordinary period of creativity is now available.

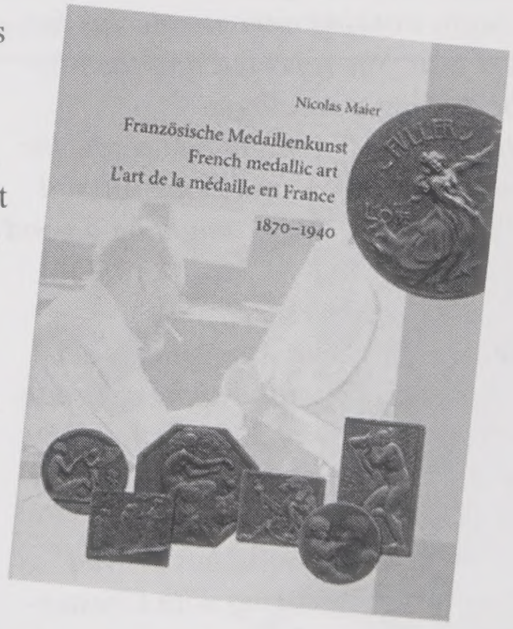
From 1870 to 1940, medallic artists including Chaplain, Roty and Charpentier renewed medallic art as a serious art form in France, and sparked a worldwide revival medallic art.

French medallic artists contributed significantly to the Art Nouveau and Art Deco genres of the time.

Maier's book *French Medallic Art 1870-1940* examines the background to this revival and investigates its development down to the 1930s. The wide range of subjects addressed by the artists is evident from the numerous illustrations.

In addition, the book provides substantial insights into the medal society founded by Roger Marx, the Société des Amis de la Médaille Française (1899–1920). Short biographies are given for a total of 73 artists who decisively influenced French medallic art during the periods of Art Nouveau, Symbolism, Naturalism and Art Deco.

French medallic art 1870-1940; Trilingual edition (English/German/French); 415 pages, 750 illustrations, 24 x 31 cm; 95 €, plus shipping. Available through: http://www.french-medallic-art.com/ ϕ



Mathiesen McKie creates award plaque "Legends of Agriculture"

AMSA member Kim Mathiesen-McKie of Colorado recently completed a commissioned award plaque for the Colorado Agriculture Leadership Foundation (CALF). The plaque, "Legend of Agriculture" features the 100-year-old red barn on CALF property in Castle Rock, CO. ϕ

AMSA board meeting minutes, September 10, 2011

American Medallic Sculpture Association
Board Meeting, (via conference call),
September 10, 2011
Minutes

Present: Eugene Daub, Anne-Lise Deering, Douglas White, Jamie Frankie, Sylvia Perle, Friedrike Merck

The meeting was called to order at 1:30 p.m. by Eugene, who reviewed the Agenda which had previously been sent to all via e-mail.

Belleview

Anne-Lise described the Belleview Museum show, (Belleview Washington), as a general members show to be set up in early October 2012. The Museum would pick the show, 50-60 pieces, and the choices would then be screened by Heidi Wastweet, Anne-Lisa and Sylvia.

The Museum is also referring to this show, and displaying this show, as an "educational" exhibition. More details on that forth coming.

Anne-Lise will begin working on a prospectus for the show early next year. She reported that the Museum would not be making a catalogue.

Eugene suggested that AMSA might add a specific educational element to the show and Doug offered the thought that "Medals as Micro" might be a good way to pitch the exhibition.

30th Anniversary

Eugene discussed AMSA's 30th Anniversary celebrations for 2012, beginning with a show at Brookgreen in the spring (May/June) of 2012, (offered by Robin Salmon), which would then travel to Chesterwood., (suggested by Mark Mellon).

Contact thus far with Chesterwood has proved positive and Eugene will be speaking with Chesterwood's Donna Hassler this week. Eugene reported that the building for our possible exhibit is separate from the main building and quite small but very nice. They can exhibit up to 120 medals, although they have no display cases for medals.

Display cases

There was much discussion about display cases, whether to make new ones or find used ones. Everyone promised to share images via e-mail of case styles and that we would decide what to do before the anniversary show(s).

Chesterwood does not have the funds for a catalogue. Anne-Lise suggested an in-house publication, Doug offered the idea of an on-line publication using LuLu or Blurr.

Newsletter

Eugene reported that Andy has sent a mock-up of the next newsletter. The president will ask presenters of the South Carolina Sculpture Symposium to write 300-500 word pieces for upcoming newsletters and he offered to write an overview of the Symposium.

Other Business

Recent treasurer reports needed from past treasurer for current treasurer. President to request.

Doug expressed concern that the AMSA website has not been updated, that it was an important component of the organization and wondered when Mark would be attending to it. Anne-Lise said that he would get to it by mid September.

Jamie asked if AMSA would be interested in having a show at the University of North Carolina Charlotte. Those present thought it was a great idea.

Friedrike made a motion to increase the annual dues in 2012 to $50. Jamie seconded and there was a brief discussion about how the increase is still a good deal, particularly considering the website with members' live links etc. The motion passed.

It was decided that Committees of the Board be formed in order to help spread the work and to involve more members. The following committees were suggested by various board members and approved by consensus:

Editorial, Education, Website, Exhibitions and Events, Development

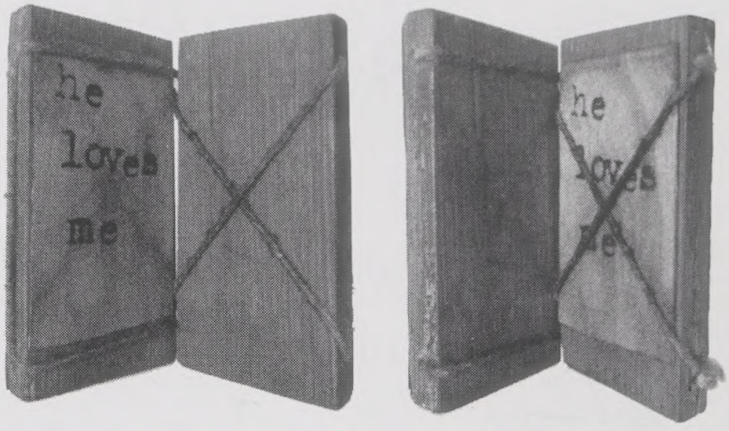
The meeting was adjourned at 3 p.m.

Respectfully submitted September 14th, 2011
Friedrike Merck, Secretary AMSA

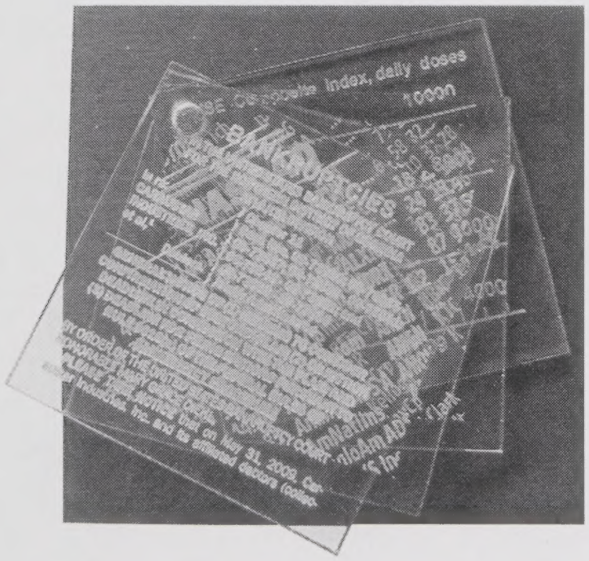
(Abridged and edited for publication)

Recent medals on exhibit at Medialia Gallery

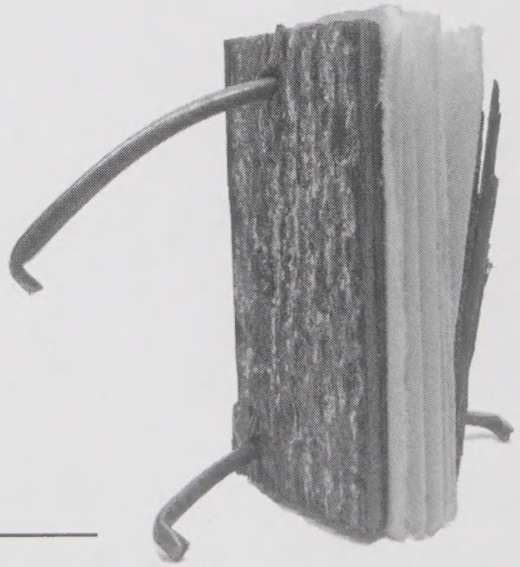
Pavia Burroughs, WOOD AND RUST (2011), unique, red wood and rusty metal, 83 x 53 x 14 millimeters.



Colin O'Neill, POSSIBLY, YES (2011), ed. 5, wood string, 70 x 32 x 14 mm / closed – 2 two views.

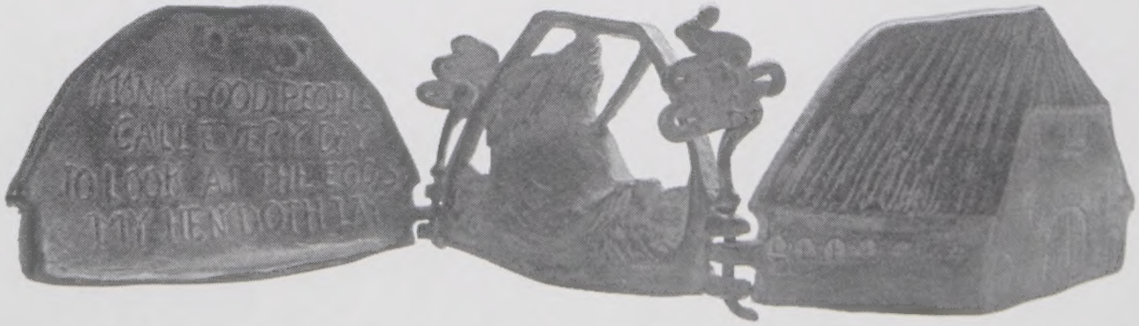


James Malone Beach, THE UNFOLDING OF A DISASTER (2009), editioned, laser-etched lucite, non-organic ebony, 78 x 78 mm.



Nathaniel Butler, BOUND (2011), unique, brass, wood, paper, 56 x 70 x 27 mm.

Jeanne Stevens-Sollman, POLLY GALLENA (2000), editioned, 3-part, hinged cast bronze medal, 51 x 110 mm.



AMSA Membership Form

Membership runs from Sept. 1, to Aug. 31.

Enclosed is my check for:

$35.00 annual AMSA dues in the U.S.A. and Canada;

$20.00 for matriculated students

(enclose a copy of current ID card)

$45.00 annual dues outside the USA and Canada.

Enclosed is my contribution of $_____ to Help AMSA reach its goals.

I am an :

Artist____ Sculptor____Dealer ___ Collector_____

Producer /Supplier_____Other_____

Name:_____

Address:_____

City:_____State_____ Zip_____

Home Phone:_____ Day Phone (studio/work_____

E-mail Address: _____

Please send completed application and payment in U.S. Dollars to:

American Medallic Sculpture Association (AMSA)

To ensure receiving your newsletter, send your dues to

AMSA, PO. Box 1201, Edmonds, WA 98020